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3 1761 09772403 3

Prokof'ev, Sergei Sergeevich
[Divertissement, orchestra, op. 43
C major]
Divertisment dlia simfonicheskogo
orkestra

M
1003
P39
op.43



С. ПРОКОФЬЕВ

S. PROKOFIEV

ДИВЕРТИСМЕНТ

DIVERTISSEMENT

ПАРТИТУРА

SCORE



М У З Ы К А • M U S I C

МОСКВА • 1970 • MOSCOW



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С. ПРОКОФЬЕВ

S. PROKOFIEV

Op. 43

ДИВЕРТИСМЕНТ

DIVERTISSEMENT

ДЛЯ СИМФОНИЧЕСКОГО ОРКЕСТРА

FOR SYMPHONY ORCHESTRA

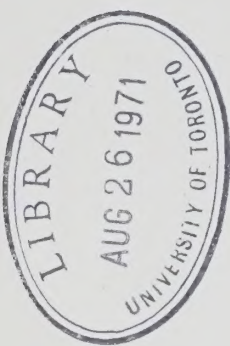
ПАРТИТУРА

SCORE

ИЗДАТЕЛЬСТВО МУЗЫКА

STATE PUBLISHERS MUSIC

Москва 1970 Moscow



«Дивертисмент» для оркестра, ор. 43, был завершен С. С. Прокофьевым в 1929 году. В «Автобиографии» композитор пишет: «Летом 1929 г. я решил рассчитаться с некоторыми долгами в отношении накопившихся старых музыкальных материалов. Речь шла о Дивертисменте и Симфониетте. Дивертисмент родился из четырех в разное время написанных номеров. 1-й и 3-й были сочинены еще в 1925 году по просьбе компании, ставившей «Трапедию» и пожелавшей прибавить два дополнительных номера. Поэтому оба номера первоначально задуманы для квинтета. 1-й имел большой успех, и Дягилев включил его как вставной танец между двумя картинами «Стального скака». Larghetto было набросано в 1928 году, а 4-й номер возник из музыки, предназначавшейся для «Блудного сына», но не использованной. Летом 1929 года я привел все эти материалы в порядок и оркестровал. «Дивертисмент» — название не очень удачное; оно подходит к 1-му номеру, но не к целому. Звучания оркестра я искал скромного, не без влияния некоторых идей Стравинского, с которым восстановились добрые отношения. Стравинский в ту пору настаивал на аскетичности инструментки, прибавляя: «Неужели от меня могут требовать, чтобы я увлекался нарядами Римского-Корсакова?»*)

«Дивертисмент» был впервые исполнен в Париже 22 декабря 1929 г. под управлением автора. Партитура и авторское переложение для фортепиано в две руки издано в 1930 году Российским музыкальным издательством.

*) С. С. Прокофьев. Материалы, документы, воспоминания. Изд. 2-е, доп. М., Музгиз, 1961, стр. 184.

M
1003
P89
op. 43

Sergei Prokofiev completed his *Divertissement* for orchestra, Op. 43, in 1929. This is what he wrote in his *Autobiography*: "In the summer of 1929 I decided to tackle the backlog of old musical material that had been piling up for some time, chiefly *Divertissement* and the *Sinfonietta*. The *Divertissement* had grown out of four numbers written at various times. The first and third had been composed as far back as 1925 when the troupe that had produced the *Trapeze* had asked for two additional numbers. That explains why both numbers had originally been conceived for a quintet. The first was very successful, and Diaghilev had included it as an intermezzo dance between two scenes of *Le Pas d'acier*. The *Larghetto* was sketched in the rough in 1928, and the fourth number emerged from music intended for *The Prodigal Son*. The following summer I put all this material in order and orchestrated it. The title *Divertissement* is not altogether happy: it applies to the first number but not to the piece as a whole. The tonal colour of the orchestration was moderate, though it bore some traces of the influence of Stravinsky with whom I was now on good terms. At this period Stravinsky insisted on austere instrumentation. 'Surely I cannot be expected to go in for the pageantry of Rimsky-Korsakov?' he would say."*)

The *Divertissement* was first performed under the composer's direction in Paris on December 22, 1929. The score and the composer's arrangement for piano solo were brought out by Russian Music Publishers in 1930.

*) S. Prokofiev, *Autobiography, Articles, Reminiscences*, Foreign Languages Publishing House, Moscow, pp. 75-76.

ORCHESTRA

2 Flauti	Tamburo
2 Oboi	Piatti
2 Clarinetti	Cassa
2 Fagotti	*
*	Violini I
2 Trombe	Violini II
4 Corni	Viole
3 Tromboni	Violoncelli
Tuba	Contrabassi
*	
Timpani	
Tamburino	

В партитуре все инструменты написаны in C, т.е. так, как они звучат. В партиях следует писать кларнеты in A, трубы in B и валторны in F. В партитуре у труб, валторн и литавр знаки альтерации выставлены у ключей; в партиях знаки альтерации следует выставлять у нот.

Ударные инструменты группируются в две партии:

- 1) литавры
- 2) бубен, тарелки, малый и большой барабаны.

In this score the notation (in C) of all instruments corresponds to their actual pitch. In the parts, the Clarinets should be written in A, the Trumpets in B flat and the French Horns in F. The sharps and flats, written as key-signatures in the score, should be written before the notes in the parts of the Trumpets, French Horns and Kettledrums.

The Percussions are grouped in two parts:

1. Kettledrums and 2. Tambourine, Cymbals, Snare-drum and Bass-drum.

ДИВЕРТИСМЕНТ DIVERTISSEMENT

Op. 43
(1929)

С. Прокофьев
S. Prokofiev
(1891-1953)

I

Moderato. Molto ritmato

Moderato. Molto ritmato

2 Flauti

2 Oboi

2 Clarinetti

2 Fagotti

2 Trombe

4 Corni

3 Tromboni e Tuba

Timpani

Tamburino

Tamburo

Piatti

Cassa

Moderato. Molto ritmato

Violini I

Violini II

Viola

Violoncelli

Contrabassi

mf espress.

Fl. *mf* *mp* *p*

Ob. *f* *mp*

Cl. *mf* *mp* *f* *a2*

Fag. *f* *mf* *mf*

Tr-be I

Cor. *mp*

T-ro *f*

Archi

arco *mp espress.* *p* *f*

arco *p* *mp* *f*

(pizz.) *arco* *mf* *p* *mp* *f*

arco *f* *mf* *f*

arco *f*

f

Fl. *a2* 3 *f* *dim.*

Ob. *f* *dim.*

Cl. *a2* *mp* *f*

Fag. *a2* *mp* *f* *a2* *f*

Tr-be *I sola* *mf*

Cor. I *p* *dim.*
II *p*
III, IV *p* *f* *dim.*

Tr-ni
e
Tuba *Tuba* *f* *mf* *dim.* *p*

Timp. *mf*

T-ro

Arch. *pizz.* *arco* *f* *mf* *espress.* *sul G*
pizz. *arco* *f* *mf* *espress.* *sul G*
pizz. *f* *mf* *espress.* *sul G*
pizz. *f* *mf* *espress.* *sul G*

Fl. *a2* *p* *f* *ff*

Ob. *a2* *mp* *f* *ff* *f*

Cl. *a2* *p* *ff*

Fag. *a2* *p* *ff* *f*

Tr-be *p* *f* *I sola* *p*

Cor. *ff* *f*

Tr-ni *mf ten.* *p* *f* *ff*

Timp. *f*

Archi *sul G* *loco* *mf* *ff* *f* *ten.* *ten.*

sul G *loco* *mp* *ff* *f* *ten.* *ten.*

arco *p* *f* *ff* *pizz.* *arco div.* *ten.* *ten.*

ff *pizz.* *ff* *pizz.* *ff*

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni

Archi

dim.

p

mp

a2

f

mp

f espress.

dim.

mp

p

III

p espress.

pizz.

mf

pizz.

mf

pizz.

mf

unis.

mp

(pizz.)

p

(pizz.)

p

mf

mf

7

Fl.

Ob.

Cl.

Fag.

I solo

mp

p

Archi

pp

p

pp

p

pp

Fl. 3 a2 *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p* *pp*

Tr-ne & Tuba *p* III

C. *pp*

Archi *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz. div.* *p*

Fl. ^{a2} 9

Cl.

Fag.

Cor.

Tr-ne
e
Tuba

C.

Archi

The musical score is arranged in systems. The first system contains Flute (a2), Clarinet, Bassoon, and Horns. The second system contains Trumpets and Tubas, Cymbals, and the beginning of the String section. The third system continues the String section. The Flute part has a measure number '9' in a box. Dynamics include pp, p, and mp.

Fl.

Cl.

Fag.

Cor.

Tr-ni
e
Tuba

Archi

p *a2* *p* *cresc.* *f*

mp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

p *cresc.* *f*

con sord. arco *p dolce ed espress.*

con sord. arco *p dolce ed espress.*

unis. arco *pp* *cresc.* *f espress.*

11

Fl. *pp*

Cl. *p*

Fag. *p*

Tr-be *mp* *pp*

Cor.

Tr-ni
e
Tuba

C.

Arch. *con sord. arco* *pp* *mf espress.*

con sord. arco *pp* *mf espress.*

con sord. *mp espress.*

6539

This musical score page contains the 13th measure of a symphony. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line starting with a grace note and a triplet, marked *f con brio*.
- Oboe (Ob.):** Plays a melodic line starting with a grace note and a triplet, marked *f con brio*.
- Clarinet (Cl.):** Plays a melodic line starting with a grace note and a triplet, marked *f con brio*.
- Bassoon (Fag.):** Plays a melodic line starting with a grace note and a triplet, marked *f con brio*.
- Trumpet (Tr-be):** Plays a melodic line starting with a grace note and a triplet, marked *f con brio*.
- Cor Anglais (Cor.):** Plays a rhythmic pattern of eighth notes, marked *ff*.
- Trumpet and Tuba (Tr-ni e Tuba):** Plays a rhythmic pattern of eighth notes, marked *ff*.
- Percussion (P-tti):** Plays a rhythmic pattern of eighth notes, marked *f*.
- Cymbals (C.):** Plays a rhythmic pattern of eighth notes, marked *f*.
- Archi (Strings):**
 - Violins:** Play a rhythmic pattern of eighth notes, marked *f marcato*.
 - Violas:** Play a rhythmic pattern of eighth notes, marked *f marcato*.
 - Cellos and Double Basses:** Play a rhythmic pattern of eighth notes, marked *f marcato*.

The score includes various musical notations such as grace notes, triplets, and dynamic markings. The tempo is indicated as *f con brio* for the woodwinds and *f marcato* for the strings.

Fl. *a2* *mf*

Ob. *a2* *f* *dim.*

Cl.

Fag. *a2* *f* *dim.* *mf*

Tr-be *I* *mf espress.* *p*

Cor. *mp*

Tr-ni

Timp.

P-tti

V-ni I *sul G unis.* *mp espress.*

V-ni II *f pizz.* *dim.* *p*

V-le *div.* *f pizz.* *arco* *dim.* *p*

V-c. *f pizz.* *arco* *dim.* *p*

C-b. *mf*

14

Fl. *a2* *p*

Ob.

Cl. *a2* *p*

Fag. *a2* *mp* *pp*

Tr-be *f* *sola* *p* *ff*

Cor. *pp* *p* *f*

Tr-ni *fp* *fp*

Timp. *p* *f*

P-tti *f* *p* *f*

V-ni I *sul G* *pizz.* *f subito* *p* *ff*

V-ni II *pizz.* *p* *f subito* *p* *ff*

V-le *div. p pizz.* *f subito* *p* *ff*

V-c. *pizz.* *f subito* *p* *ff*

C-b. *pizz.* *f subito* *p* *ff*

ritenuto

Fl. *a2* *f*

Ob. *a2* *f*

Cl. *a2* *f* *espress.* *dim.* *mp*

Fag. *f* *f* *espress.* *dim.* *mp*

Tr-be *f* *f* *mp* *I*

Cor. *f* *f* *dim.* *mp*

P-tti. *p*

ritenuto

V-ni I *f* *f* *dim.* *p* *mf* *sul G*

V-ni II *f* *f* *dim.* *p*

V-le *div.* *f* *f* *espress.* *dim.* *mp*

V-e. *f* *f* *espress.* *dim.* *mp*

C-b. *f* *f* *dim.* *p*

15

Andantino

Cl. *mf*

Fag. *a2* *mf*

Tr-be *I* *mp*

Cor.

Tuba *mf*

T-ro *mp*

Andantino

sul G

Archi

mf

unis. *mf*

pizz. *f*

pizz. *f*

Fl.

Ob.

Cl.

Fag.

Tr-be

Cor.

Tuba

T-ro

Archi

sul G

sul pontic.

solo

p

mf $\rightarrow$ *p*

pizz.

pp

arco

pp

p

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (Fl., Ob., Cl., Fag.) has mostly rests, with the Bassoon (Fag.) playing a solo melodic line starting in measure 4, marked with a 'solo' bracket and a 'p' dynamic. The brass section (Tr-be, Cor., Tuba) has rests, with the Tuba playing a low note in measure 4, marked with a 'mf' dynamic and a crescendo line leading to a 'p' dynamic. The strings (Archi) are active throughout, with the Violins (sul G) and Violas (sul pontic.) playing a rhythmic pattern, and the Cellos and Double Basses playing a similar pattern. The Trombones (T-ro) play a rhythmic pattern in the first three measures. The score includes various dynamic markings: 'p' (piano), 'mf' (mezzo-forte), and 'pp' (pianissimo). Performance instructions include 'solo' for the Bassoon, 'sul G' and 'sul pontic.' for the strings, 'pizz.' (pizzicato) for the strings, and 'arco' (arco) for the strings.

Fl. *ff* *a2*

Ob. *ff* *a2*

Cl. *ff* *a2*

Fag. *p* *ff subito* *p* *ff subito*

Cor. *ff* *a2*

Tr-ni *I, II* *ff* *a2*

P-tti *f*

Arch. *sul pontic.* *loco* *pp* *ff subito* *ff* *arco* *ff subito* *ff* *arco* *ff subito* *ff* *ff subito*

II

Larghetto (non troppo lento)

17

Flauti *p dolce*

Clarineti *pp*

Violini I *div.* *p*

Violini II *p*

Viole *pp*

Violoncelli *p*

Contrabassi *p*

mp

p

unis.

arco

18

Fl. *p*

Ob. *p dolce*

Cl. *pp*

Fag. *p*

Cor. *p*

19

ten.

mf espress.

ten.

p

p

Archi

pp dolcissimo

div.

unis.

pp

div.

ten.

pp

div.

unis.

pp dolcissimo

div.

unis.

p

unis.

p

This page of the musical score covers measures 20 through 24. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), and the string section (Archi). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Measure 20 is marked with a box containing the number '20'. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The Flute and Oboe parts are marked with *pp* (pianissimo) and *p* (piano). The Clarinet and Bassoon parts are marked with *p* and *mp* (mezzo-piano). The Horn part is marked with *pp*. The string section is marked with *p* and *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The Flute and Oboe parts are marked with *pp* and *p*. The Clarinet and Bassoon parts are marked with *p* and *mp*. The Horn part is marked with *pp*. The string section is marked with *p* and *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

[illegible]

22

Fl. *p* *p* *f* *f*

Ob. *I solo* *p* *p* *mf*

Cl. *I ten.* *f* *a2*

Fag. *p* *mf*

Cor. *pp* *mp*

Timp. *p* *mp*

senza sord. *f*

Archi *mp* *p* *mf*

arco *pp* *pizz.* *p* *mf*

Fl. *I*
f espress.

Ob. *a2*
f espress.

Cl. *a2*

Fag. *I*
f

Cor. *mp* *pp*

Timp. *mf*

Archi *f* *mp*

This page of the musical score covers measures 23 to 26. The key signature is one sharp (F#) and the time signature is 3/4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Timpani (Timp.), and Strings (Archi). Measure 23 begins with a repeat sign. In measure 24, the Flute plays a melodic line marked *p*, while the Clarinet plays a solo marked *pp dolce*. The Bassoon and Timpani are silent. The strings enter in measure 24 with a rhythmic pattern marked *p*. In measure 25, the Flute continues its line, and the Clarinet plays a descending scale. The strings continue their pattern. In measure 26, the Flute plays a final note, and the Clarinet plays a descending scale. The strings continue their pattern. The score ends with a repeat sign in measure 26.

25

Fl. *a2* *p* *mf* *p* *a2* *p* *mp*

Cl. *p* *mp*

Fag. *pp*

Timp. *p*

V-no Solo *mp espress.* *f* *p*

I *div. pizz.* *p* *arco* *pp*

II *p* *pp*

V-le *pp* *mp*

V-c. *div. pizz.* *p* *pp* *arco* *pp* *div.* *pp* *unis.* *mp*

C-b. *p* *pp* *pp* *mp*

Fl. *a2* *mf* *p* *pp dolce*

Cl. *pp*

Fag. *pp*

Timp. *p*

V-no Solo *pizz. mp espress.* *f* *p* *arco*

I *p* *p* *arco* *pp dolce* *div.* *pp dolce* *unis.*

V-ni *senza sord. unis. pizz.* *p* *arco* *pp dolce* *div.* *pp dolce* *unis.*

II *p* *p* *pp* *pp dolce* *div.* *pp dolce* *unis.*

V-le *pp* *pp* *pp dolce* *div.* *pp dolce* *unis.*

V-c. *div.* *pp* *unis.* *pp* *arco* *pp dolce* *div.* *pp dolce* *unis.*

C-b. *pizz.* *p* *pp* *pp* *pp dolce* *div.* *pp dolce* *unis.*

Fl. *I* *pp* *I solo* *mp* *mf* *ten.* *mf espress.*

Ob. *mf espress.* *ten.* *mf espress.*

Cl. *mf* *mp* *mf*

Fag. *I* *p*

Cor.

V-no Solo *mp* *espress.*

I *> pp* *p* *mf*

V-ni *div.* *unis.* *> pp* *p* *mf*

V-le *div.* *unis.* *> pp* *p* *mf*

V-c. *div.* *unis.* *> pp* *p* *mp* *mf*

C-b. *unis.* *p* *mf*

27

28

Fl. *mf*

Ob. *pp*

Cl. *p*

Fag. *mf* *pp*

Cor. *mf* *pp*

con sord.
p espress. *mp*

con sord.
pp *p*

con sord.
pp *p*

div. *p*

Archi *pp* *pp* *p*

==

mf molto espres.

32 **Meno mosso**

solo
p dolce

ten.
p

mf espress.
p

p
pp

p solo
p

pp

I
p

sola

p

Meno mosso

ten.
pp

div.
p

div.
p

div.
p

div.
p

unis.
p

unis.
p

unis.
p

pizz.
p

arco
p $\rightarrow$ *pp*

Fl.

Ob.

Cl.

Fag.

Cor.

Tuba

Timp.

Archi

III

33 Allegro energico

Cassa $\frac{2}{2}$

Violini I $\frac{2}{2}$

Violini II $\frac{2}{2}$

Viole $\frac{2}{2}$

Violoncelli $\frac{2}{2}$

Contrabassi $\frac{2}{2}$

p

p

p

mp

34

Timp. $\frac{2}{4}$

C. $\frac{2}{4}$

Archi $\frac{2}{4}$

p

mp

mf

mp

p

p

mf

mp

p

35

Timp. *p* *mp*
 C. *p*
 Archi *mf* *p*

Fag.
 Tr-ni
 Archi *mf* *mp* *mf* *mf*

38

Fl. *a2* *pp*

Ob.

Cl.

Fag. *p*

Tr-be *a2*

Cor.

Tr-ni
e
Tuba *I* *I, II* *pp*
Tuba *ff*

Timp. *p*

Archi *ff* *p* *ff* *p*

Fl. *f* *a2*

Ob.

Cl. *p* *cresc.* *f*

Fag. *mp* *cresc.* *f* *a2*

Tr-be

Cor. *f*

Tr-ni *mp* *mf* *f*

Timp. *cresc.* *mf*

P-tti

C. *mf*

Archi *mf* *f* *cresc.* *f*

Fl. *a2* *ff*

Ob. *a2* *ff*

Cl. *a2* *ff*

Fag. *a2* *ff*

Tr-be *sole* *f*

Cor.

Tr-ni
e
Tuba III *f*

Timp. *f*

P-tti

C.

Archi *div.* *ff* *unis.* *ff* *pizz.* *ff* *pizz.* *ff*

40 a2

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Fag. *ff* *ff*

Tr-be *f* *f*

Cor.

Tr-ni
e
Tuba *f* *f*

Timp. *f*

P-tti *f*

C.

Archi *ff* *ff* *ff* *ff*

div. *ff* *ff* *ff* *ff*

unis. *f*

arco *ff* *ff* *ff* *ff*

arco *ff* *ff* *ff* *ff*

41

ritenuto

Ob.

Fag. *a2* *f*

Tr-be *a2* *f*

Cor. *f*

Tr-ne III
e Tuba *f* *p*

Timp. *mf*

C. *mp*

Archi *pizz.* *f* *pizz.* *f* *arco* *f* *3* *3* *3* *3*

Fl. *mf* *dim.* *p*

Ob. *mf* *dim.* *p*

Cl. *a2* *mf* *p*

Fag. *a2* *mf* *p*

Tr-ne III e Tuba *p*

Timp. *p*

Archi *mf* *dim.* *p*

arco *mf* *dim.* *p*

mp *mf dim.* *p*

mf dim. *p* *pp*

Fl. *pp* *a2*

Cl. *p*

Fag. *p*

Archi *p saltando*

p saltando

div. V *mf*

43

Ob. *a2*

Cl. *mf* *p* *mf* *p*

Fag. *mf* *p* *mf* *p*

Cor. *mp* *pp*

Timp. *p*

Archi *unis.* *p* *pp* *pp*

Fl. *a2*

Ob. *mp* *mf* *cresc.* *f*

Cl. *a2* *mp* *mf* *cresc.* *f*

Fag. *mp* *mf* *cresc.* *f*

Cor. *mp* *mf* *cresc.* *f*

Archi *p* *cresc.* *mp* *cresc.* *f*

simile *cresc.* *f*

simile *cresc.* *f*

simile *cresc.* *f*

cresc. *f*

44

Fl. *p* *solo I* *mp*

Cl. *mp dolce* *p*

Fag. *p*

Cor.

Vcl. I *pp*

Vcl. II *p*

Vcl. III *p*

Vcl. IV *p subito*

[illegible]

46

Fl.

Cl.

Fag.

Timp.

Archi

a2

mf

p

pp

senza sord.

p saltando

simile

pp

Cl. *a2*

Fag. *I*

Arch. *mf* *div. V* *mp* *p* *unis.*

mp *p* *p*

47 *accelerando*

Fag. *pp*

Tr-ni

Timp.

Arch. *p* *cresc.* *mp* *p* *cresc.* *mp* *p* *cresc.* *p* *cresc.*

48 Allegro energico, come prima

Fl. *pp*

Cl. *pp*

Fag. *a2* *f* *p subito*

Tr-ni *f* *III* *pp*

Timp. *p*

Archi *mf* *f* *p* *p subito*

49

Fl. *a2* *f*

Cl. *cresc.* *f*

Fag. *p* *mp* *cresc.* *a2* *f*

Tr-ni *I. II* *mp* *mf*

Timp. *cresc.* *mf*

Archi *mf* *p* *mf* *f* *f*

6539

[illegible]

6539

8 53

Fl. *p*

Ob. *p*

Cl. *p* *f* *a2*

Fag. *p* *f* *p* *a2*

Tr-be *f*

Cor. I. II *a2*

Tr-ni *p* *a2* III *p*

Timp. *p* *p* *p*

Archi *f* *pizz.* *arco* *p* *pizz.* *arco* *pizz.* *arco* *attacca*

6539

6539

This musical score page, numbered 51, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpets and Tubas (Tr-ni e Tuba), Timpani (Timp.), and a full string section (Archi). The woodwinds and strings are active throughout the page, with various dynamics and articulations. The brass section (Cor, Tr-ni e Tuba) is mostly silent, with some sustained notes in the Cor. The string section (Archi) is divided into Violins (V.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The bottom two staves of the string section include the markings "div." (divisi) and "unis." (unison).

Fl. *f*

Ob. *I*

Cl. *f*

Fag.

Cor. *f*

Tr-ni
e
Tuba

Timp.

Archi

div.

unis.

57

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ni
e
Tuba

Timp.

Archi

First ending bracket over measures 52-53.

Second ending bracket over measures 53-54.

Third ending bracket over measures 54-55.

Fourth ending bracket over measures 55-56.

Fifth ending bracket over measures 56-57.

Sixth ending bracket over measures 57-58.

Dynamics: *f*, *mp*, *mf*.

Performance markings: accents, slurs, *pizz.*

Fl. *mp* *a2* *mp*

Ob. *a2*

Cl. *a2*

Fag. *p*

Cor. *mf* *mf* *I*

Tuba *fp* *III*

Archi *arco* *p* *f espress.* *p* *mf* *p*

Detailed description of the musical score: The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.) and Tuba. The string section (Archi) consists of Violins I and II, Violas, Cellos, and Double Basses. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The score is divided into three measures. In the first measure, the Flute plays a melodic line marked *mp* with a first ending bracket labeled *I*. The Oboe and Clarinet play a similar melodic line marked *a2*. The Bassoon plays a low, sustained note marked *p*. The Cor Anglais and Tuba play a melodic line marked *mf*. The strings play a melodic line marked *p*. In the second measure, the Flute plays a melodic line marked *mp* with a second ending bracket labeled *a2*. The Oboe and Clarinet play a similar melodic line marked *a2*. The Bassoon plays a low, sustained note marked *p*. The Cor Anglais and Tuba play a melodic line marked *mf*. The strings play a melodic line marked *p*. In the third measure, the Flute plays a melodic line marked *mp* with a third ending bracket labeled *a2*. The Oboe and Clarinet play a similar melodic line marked *a2*. The Bassoon plays a low, sustained note marked *p*. The Cor Anglais and Tuba play a melodic line marked *I* and *III* respectively. The strings play a melodic line marked *f espress.* and *p*.

58

Fl. *a2* *mp*

Ob.

Cl. *a2* *mf* *I solo* *f*

Fag. *a2* *f espress.* *f*

Cor. *I* *f* *III* *f*

Tr-ni e Tuba *Tuba* *fp* *mf*

Archi *div.* *f* *espress.* *fp* *mf* *p* *f* *unis.* *f*

[illegible]

Cor.

Tr-ni

The image shows a musical score for two instruments: Cor (Cornet) and Tr-ni (Trumpet). The Cor part is written on two staves, both in treble clef. The Tr-ni part is written on two staves, both in bass clef. The music is in 2/4 time. The Cor part has a whole rest in the first measure, followed by a half note G4 in the second measure, and a whole rest in the third measure. The Tr-ni part has a whole rest in the first measure, followed by a half note G3 in the second measure, and a whole rest in the third measure. The dynamic marking *p* (piano) is present in the second measure of both parts. The key signature has one flat (B-flat).

Violin I

Violin II

Viola

Archi

p espress.

pizz. div.

unis. arco

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

6539

[illegible]

Fl. *a2* *f* I

Ob. *a2*

Cl. *a2* *mf*

Fag. *a2* *f* *f* *p*

Cor. II *f* IV *f*

Tr-ni e Tuba *mp* *f*

Timp.

C. *mp*

Archi *div.* *mf* *unis.* *f* *f* *mf* *f* *f* *espress.* *pizz.* *arco* *div.* *f* *p*

61

Tempo I

Fl. *a2*
Ob.
Cl.
Fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
C.

Tempo I

Archi

Fl.

Ob.

Cl.

Fag.

Tr-be

Cor.

Tr-ni
e
Tuba

Timp.

C.

Archi

unis.

div.

f

p

a2

62

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ne III
e
Tuba

Timp.

Arch.

un poco rit.

Moderato cantabile

63

Fl. *p*

Ob.

Cl. *pp*

Fag. *pp* *mp*

Cor. *pp* *pp*

Timp.

un poco rit.

Moderato cantabile

mp dolce e cantabile

Archi *p*

64 I

Fl.

Ob.

Cl.

Fag.

Cor.

Archi

I solo
mf espress.

mp *p*

pp *ten.*

mp *p* *p* *mp* *p*

65

Fl. *mf* *mp* *mp* *p*

Ob. *I ten.* *mp* *pp*

Cl. *mf* *mp* *mp* *pp*

Fag. *mp dolce* *p dolce*

Cor. *I. II* *p* *pp*

Tuba

66

Arch. *p* *pp* *pp*

div. *p* *pp*

con sord. *unis.* *pp*

div. *pp*

mf *mp* *p* *mp* *pp*

div. *mf* *mp* *p* *pp*

unis. *pp*

67

Fl. *f* *ten.* *a2*

Ob. *f* *espress.* *a2*

Cl. *p* *f* *subito*

Fag. *ten.* *ten.* *ten.*

Cor. *I* *f*

Tuba *f*

Archi *pp* *f* *espress.* *div.* *p* *p* *f* *subito* *div.* *p* *p* *f* *ben tenuto*

Fl. *a2* *mp* *p*

Ob. *a2* *I* *mf dim.* *pp*

Cl. *mf dim.* *p* *p* *solo*

Fag. *II* *f* *mf* *mp*

Cor. *I* *II* *f* *mf dim.* *p*

Tuba *mf*

Timp. *p*

V-ni *I* *dim.* *p*

V-ni *II*

V-le *f* *mf* *mp*

V-c. *mf dim.* *p*

C-b. *div.* *mf dim.* *p*

68 Più mosso

Fl. *a2*
p espress. *f*

Ob. *f*

Cl. *I*
p espress. *f*

Fag. *p* *mf* *f*

Cor.

Tr-ni
e
Tuba *I* *mf* *III* *mf*

Timp.

Più mosso

unis. *p* *espress.* *mf* *f* *espress.*

senza sord. pizz. arco
div. unis. *p* *mp* *p* *mf* *f* *espress.*

Archi *unis.* *p* *mp* *mf* *f*

unis. *p* *mf* *f* *unis.* *f*

Fl. *f* *p* a2

Ob. *f* *p*

Cl. *f* *p*

Fag. *f* *p* a2

Cor.

Tr-ni
e
Tuba I *mp* solo *ten.* *ten.* *p*

Timp.

Archi *f* *p* *p* *mp*

Fl. *a2* *mp* *mp* *mp*

Ob. *a2* *mp*

Cl. *a2* *mp* *mf*

Fag. *a2* *mp* *f espress.*

Tr-be

Cor. *I* *f* *III* *f*

Tr-ni
e
Tuba *I* *mp* *mp* *mp* *fp* *mf*

Timp.

C. *mp*

Archi *p* *f espress.* *mf* *div.* *f* *espress.* *fp*

Ancora più mosso

70

Ancora più mosso

Fl.

Fag.

Tr-be

Cor.

Tr-ni
e
Tuba

Timp.

C.

This page of the musical score, numbered 70, is titled 'Ancora più mosso'. It contains staves for Flute (Fl.), Bassoon (Fag.), Trumpet and Trombone (Tr-be), Cor Anglais (Cor.), Trumpets and Tubas (Tr-ni e Tuba), Timpani (Timp.), and Cymbals (C.). The music is in 3/4 time. The Flute part begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note G4. The Bassoon part begins with a half note G3, a quarter note F3, and a quarter note G3. The Trumpet and Trombone part begins with a half note G4, a quarter note A4, and a quarter note G4. The Cor Anglais part begins with a half note G4, a quarter note A4, and a quarter note G4. The Trumpets and Tubas part begins with a half note G4, a quarter note A4, and a quarter note G4. The Timpani part begins with a half note G4, a quarter note A4, and a quarter note G4. The Cymbals part begins with a half note G4, a quarter note A4, and a quarter note G4. The score includes various musical notations such as dynamics (f, p), articulation (accents), and phrasing slurs.

Violino I

Violino II

Viola

Violoncello

Contrabasso

Archi

Ancora più mosso

f con brio

unis.

div.

mf

p

f

This is a page from a musical score, likely for a symphony, featuring various instruments. The score is written in 4/4 time and includes dynamic markings such as *f* (forte), *p* (piano), and *a2* (second octave). The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- Tr-be (Trumpet)
- Cor. (Horn)
- Tr-ni e Tuba (Trombone and Tuba)
- Timp. (Timpani)
- C. (Cymbal)
- Archi (Strings)

The score is divided into measures, with some measures containing multiple staves for different instruments. The bottom section of the score, labeled "Archi", shows a complex arrangement of string parts with various dynamics and articulations. The top section includes woodwinds and brass instruments, with some parts marked with "I" and "III" indicating different players or sections. The overall layout is typical of a professional musical score, with clear notation and dynamic markings.

6539

72

accelerando, ma poco

a2

Fl. *pp* *pp cresc.* *mp cresc.*

Ob. *pp cresc.* *p cresc.*

Cl. *pp* *p cresc.*

Fag. *pp* *p cresc.*

Tr-be

Cor. *p cresc.*

Tr-ni

Timp.

C. *p*

Arch. *div. pizz.* *p cresc.* *div.* *pizz.* *p cresc.* *div.* *cresc.*

pizz. pizz. *p* *div. pizz.* *p cresc.* *div. pizz.* *p cresc.*

p *p cresc.* *p* *cresc.*

С. С. ПРОКОФЬЕВ

ДИВЕРТИСМЕНТ

Партитура

Редактор С. Павчинский

Лит. редактор А. Землякова

Техн. редактор Т. Сучкова

Индекс 9-5-1

Подписано к печати 20/1-1970 г.

Формат бумаги 60×90¹/₈, печ. л. 10,0

Уч.-изд. л. 10,0 Тираж 800 экз.

Изд. № 6539 Т. п. 1970 г. № 16

Зак. № 005109 Цена 1 р. 50 к. на бумаге № 1

Издательство „Музыка“

Москва, Неглинная, 14

Типография Ф. М. Гейдель, Лейпциг

1 р. 50 к.

M
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P89
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Prokof'ev, Sergei Sergeevich
[Divertissement,
orchestra, op. 43 C major]
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